

1900  
M4.

MATHER

Jupiter and Fate  
in the Aeneid

Literature and Arts  
A. B.

1900

Learning and Labor.

LIBRARY

OF THE

University of Illinois.

CLASS.

BOOK.

VOLUME.

1900 M4

Accession No.



The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

To renew call Telephone Center, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

MAY 24 1984  
MAY 24 1984

L161—O-1096



2 12 11  
JUPITER AND FATE AS PORTRAYED

IN THE AENEID.

by

LYDIA M. MATHER

THESIS for the Degree of BACHELOR OF ARTS in

Latin Course

in the College of Literature and Arts in the

UNIVERSITY OF ILLINOIS.

June 1900.



UNIVERSITY OF ILLINOIS

June 1<sup>st</sup> 1900.


THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Sydia M. Mather  
ENTITLED Jupiter and Fate as por-  
trayed in the Aeneid

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Bachelor of Arts.

Herbert J. Barton,  
HEAD OF DEPARTMENT OF Latin



Digitized by the Internet Archive  
in 2013

<http://archive.org/details/jupiterfateaspor00math>



## JUPITER AND FATE AS PORTRAYED IN THE AENEID.

In order to appreciate the peculiar purpose for which Vergil's Aeneid was written, it is necessary to study somewhat carefully the conditions of Roman society at that time. The professed religion of the State was in reality a deification of Nature.(1) It taught the existence of millions of gods--one for each place and object. Trees, brooks, and fields seemed always alive and animated by a divine spirit. Each god thus conceived held sway in his own particular domain and received the prayers and offerings of the one who desired his special favor. But with the closing years of the Republic and beginning of the Empire, a sort of skepticism crept into the learned circles.(2) Rome was triumphant and her philosophers and thinkers fixed their minds more and more intently on her majesty, to the exclusion of the Olympian divinities, until the movement finally resulted in the erection of a temple to Urbs Roma. Another element which strongly influenced society at this time must be considered. A wave of Oriental luxuriousness swept over Italy, bringing with it excessive laxity of morals. (3) Eastern orgies were introduced in place of Rome's former religious rites. Temples were allowed to decay and images to be broken. (4) It seemed as though her political victories only tended to increase her social degradation. For the ancient Roman religion had been an "admirable source of moral discipline", (5)

(1) N. Amer. Rev. Vol. 109. W.F. Allen. (2) Merivale Vol. IV. p. 17.

(3) Merivale Vol. II. p. 404. Lecky. European Morals. p. 177.

(4) Merivale Vol. IV. p. 17.

(5) Lecky. p. 176



and when the people ceased to depend on this, all sorts of vices easily crept in.

With the accession of Augustus, however, a reaction took place. Rome's victories were attributed by him to Rome's gods and so he revived the usages of former times. (1) He erected temples to Jupiter, Mars and Apollo, and encouraged his wealthy citizens to do the same. (2) He assumed the office of Pontifex Maximus, and this gave him influence over the whole system of religion. Augustus also realized the importance of another means of influencing public sentiment, and so encouraged the poets of his time. Thus it came about that the *Aeneid* was written partly at his desire and with the purpose of showing that since he was a lineal descendant of the Trojan Aeneas his government was sanctioned by divine will. (3) It is an attempt to reestablish the supremacy of the gods. "The actors in the poem either oppose the irresistible tendency of things and suffer defeat or perish in their resistance or they cooperate with and become instruments of this tendency." (4)

The *Aeneid* is filled with references to some power which shapes affairs, spoken of again and again as "fata" or "fatum". Each little event is referred to this with almost monotonous regularity. Even Jupiter himself, who seems to be the real source of power to the other Olympian divinities, is in turn obedient to some fixed law, with which, however, he seems in perfect harmony. This element of stern inflexible progress to the destined end gives a strength to the poem which well agrees with the unbending

(1) Merivale Vol. IV. p. 24.

(2) Suetonius Augustus. ch. 31.

(3) Suetonius ch. 93.

(4) Sellar





Roman character.

The relation between Jupiter and the other gods may perhaps, be most clearly shown in respect to Venus and Juno. They constantly appeal to him in behalf of their favorites. It is Juno's aim to prevent the founding of the Roman Empire and through her agency the trials of the Trojan hero are increased ten-fold. On the other hand, Venus by numerous devices lightens the burdens which are almost overwhelming him. But even while Jupiter restrains the passionate impulses of the angry Juno, and appeases the anxious Venus, he shows himself acting in accordance with some decree. There is to be a definite outcome to the wanderings of Aeneas, which neither wiles nor prayers can affect. In the very first of the poem, Jupiter gives this assurance to Venus. The Italian kingdom is to be established. So much is decided. The question which now arises is "Has this been done by Jupiter, himself, or are we to look elsewhere for the real source of Trojan destiny?"

Mention has already been made of the frequent use of the word "fāta", and its apparent influence over the events of the poem. Its real nature should now be determined. In the majority of cases the word is used without modifiers in a rather vague sense, which leaves the reader to conjecture as to its real signification.

Yet in seven passages, scattered throughout the twelve books, the expression "fāta deōrūm" occurs. Line 717 of book III gives a typical case. "Sic Aeneas intentis omnibus unus

Fāta renarrabat dīvō cursuscue dolēbat."

Here Aeneas means simply to refer to destiny as being of divine origin. Any other interpretation which might be given to the word alone, would not be in harmony with the teaching of the poem in regard to the relation existing between the gods. The



same explanation may be given to the other passages, and thus the most natural conclusion which can be drawn from them is the general one of some divine plan for humanity whose specific source is not explained, but which depends for fulfilment upon the gods. Many times we see them agents bringing about certain results. Aeolus drives the Trojan fleet to the Carthaginian shore. Somnus causes the destruction of Palinurus. Allectro inspires the Rutuli against the Trojans. To some slight extent they can exercise their own wills and thus bring pleasure or pain to mankind. Yet they are bound to yield where the question is one of the ultimate outcome. It is their duty to see that the destinies are completed. (1)

Now, if destiny is not the product of the wisdom of all Olympus, is it something that Jupiter holds in his hands? What powers does Vergil assign to this ruler of gods and men? He is first mentioned in the 223rd line of Book I. Venus appeals to him in behalf of Aeneas, who seems in great peril from Juno. He is represented as disclosing to her the general plans for the Trojans and assuring her that she need have no fear for the final outcome. But the passage gives no hint as to whether it is because he or some other power whose pleasure he is carrying out, thus wills. Vergil does not always seem to have a clear conception of this himself. There is not always a careful distinction between Jupiter and destiny.

In Book II, line 326 he says "ferus omnia Jupiter Argos transtulit."

Jupiter has given complete victory to the Greeks.

Book III. line 171. "Dictaia negat tibi Iupiter arva."

Jupiter denies you the Cretan shores.

Book VIII 392-399. "Nec Pater omnipotens Trojan nec fata vetabant

Stare decemque alias Priamum superesse per annos."

(1) Book I. 76-91. Bk. V 838. Bk. VII. 475.





"Neither the omnipotent father nor the fates forbade that Troy should stand or Priam should be spared through another ten years. Here the two powers seem to be distinct but of the same degree. This is also true of a passage in the fifth book. Venus speaks of Juno and says, "Nec Jovis imperio fātisque Infracta quiescat."

"Neither by the command of Jove nor by destiny will this raging one become quiet."

From such scattered references if the rest of the poem were disregarded, the conclusion that Jupiter was at least equal in power to "fata" might be drawn.

Yet on the other hand, there is nothing here to deny that he is subject to a higher law. It would be possible for him to exercise the powers here ascribed to him through the commands of some higher power. In fact, he is represented (Bk. XII line 725-727.) as balancing on the scales something already weighed out. Our author, however, does not leave us in doubt. An unmistakable statement of the relation between Jupiter and fate is put in the mouth of Jupiter himself. The opening scene of book X (lines 1-117) represents the gods assembled in council on Olympus, from which they look down on the varying fortunes of Aeneas and his followers. Jupiter speaks in a tone of command and orders that the divinities cease interfering in these affairs. Venus and Juno in turn present their cases, and in reply the great king says (lines 104-113)

"Accipite ergo animas atque haec mea figite dicta.

Quando quidem Ausonio coniungi foedere Teucris  
Haud licitum, nec vestra capit discordia finem.

Quae cuique est fortuna hodie quam cuique secutur soem,

Tros Rutulusve fuat, nullo discrimine habito

Seu fati Italia castra obsidione tenentem,

Sive error<sup>e</sup> malo Troiae monitisque sinistris,



Nec Rutulōs solvō. Sua cuique exorsa labōrem  
 Fortunamque ferent. Rex Jupiter omnibus Idem.  
 Fāta viam inveniant."

The last lines are especially significant. "His own enterprises shall bring to each one sorrow or fortune. King Jupiter is the same to all. The fates point out the way." Very clearly, Jupiter here abdicates in favor of whatever "fata" signifies.

If then destiny is something above and beyond Jupiter, can it be determined whence it is? Or does Vergil mean it to refer to some vague higher law, the authorship of which he himself does not attempt to explain? Seven times in the poem reference is made to a group which has always held a very prominent position in Roman mythology. The Parcae were always thought of with awe, as having great influence over human destiny. Vergil in the Aeneid seems to make them supreme. In the first book in the 22nd line is the expression "sic valvere Parcās." Vergil has begun his poem with an exposition of his theme. The hero of whom he is to sing shall establish an empire which in time is to cause the downfall of Carthage. "So" he adds as though in explanation, "the Parcae have decreed." These four lines, significant because placed at the beginning, provide an insight to the unflinching purpose which can be traced throughout the twelve books, and seem to give conclusive evidence that the Parcae are the real rulers of affairs.

In the third book within a compass of five lines are the two expressions, "sic fāta dēum rēx Sorti<sup>tu</sup>is", and "prohibent nam cētera Parcae Scire Helenum fātique vetat Saturnia Iuno." If the word "Sorti<sup>ur</sup>is" be translated "allots", the passage reads "The king of the gods allots the destinies" - a picture of Jupiter carrying out what has been decreed. And this conception agrees with what has already been seen concerning Jupiter "The Parcae prohibit





the rest to be known." Here we see them supreme, allowing only so much to be disclosed. By comparing this passage with the one in Book VIII lines 398 and 399, mentioned in the study of the powers of Jupiter, we have an added proof that Jupiter is not equal in power to "fāta". For here it can be nothing other than Vergil's poetic expression which places Juno in a coordinate position with the Parcae, and this same quality of style is probably an explanation of the passage in the eighth book.

Book V 795-800.

Venus beseeches Neptune who has power over the sea to grant safe passage to Aeneas, and adds "Sī concessa petō, sī dant ea mōnia Parcae." Again the Parcae are chief in deciding the final outcome.

Book IX. 107. "et tempora Parcae  
Debita comp<sup>t</sup>erant."

The steady progress until the time shall be ripe for the fulfilment of destiny is in the hands of the Parcae. The same thought is repeated in Book XII. line 150.

Study of these passages seems to prove that the supreme power which held in its control the future, not only of the Trojan band, but also of the promised Roman Empire belongs to the Parcae. They then, must be the personal factors in the many times repeated phrase "fata". No<sup>w</sup>x, when we again consider the purpose for which Vergil wrote - to win the people back to their old religious faith, we see a broad significance in his insistence on one ruling power, whose will the divinities execute. By showing that the great Rome, of which they were so proud, owed her precedence to the unchangeable will of the Parcae, in concert with whom Jupiter was acting, he might gain a renewal of the old worship. It is this element which gives to the poem its great dignity. far



beyond what would be gained from the mere recital of heroic exploits. For it has a wide human application which reaches even beyond the pagan belief in a three-fold power which fashions the future for mankind down to the Christian Era and its faith in the Godhead.





## Passages where "Fāta" is Used.

## Book I.

## Lines.

2. fātō profugus.  
 18. Sī qua fāta sinant.  
 32. Actī fātīs.  
 39. Quippe vetor fātīs.  
 205. sedēs ubi fāta cuiētās Ostenderunt.  
 222. crūdēlia sēcum Fāta Lycī.  
 239. fātīs contraria fāta rependens.  
 257. manent immo~~x~~ta tuōrum Fāta tibi.  
 262. et volvens fātōrum arcāna movēbō.  
 299. fātī nescia Dido.  
 282. dāta fāta secūtus.  
 546. Quem sī fāta virum servant.

## Book II.

13. fātū<sup>scue</sup> repulsī  
 34. seu iam Troiae sic fāta ferēbant.  
 54. sī fāta deum.  
 121. cui fāta parent.  
 194. et nostrōs ea fāta manēre nepōtēs.  
 246. fātū<sup>scue</sup> futurū<sup>scue</sup>.  
 257. fātū<sup>scue</sup> inīōutis.  
 294. Hōs cape fātōrum comitēs.  
 433. sī fāta fuissent.  
 554. Haec fīnis Priāmī fātōram.  
 eti. ne vertere sēcum <sup>Cw</sup> ~~A~~incta pater fātō<sup>scue</sup>ue urgenti incumbere  
 vellet.  
 738. fātō eripta Creusa.



## Book III.

Line

7. quō fāta ferant.  
 9. Et pater Anchises dāre fātīs vela iubēbat.  
 17. fātīs ingressus iniquīs.  
 182. Iliacīs exercite fātīs.  
 337. Sed tibi cū cursum ventī, quae fāta dīdere<sup>e</sup>  
 375. si<sup>c</sup> fāta deum rex Sortitur.  
 395. Fāta viam invenient.  
 444. quae rupe sub ima Fāta canit etc.  
 494. nōs alia ex aliīs in fāta vocāmur.  
 700. et fātēs numquam concessa movērī Apparet Camari<sup>α</sup>a.  
 717. Sic pater Aeneas intentīs omnibus ūnus Fāta renārrābat  
 dīvom .

## Book IV.

14. Heu, quibus ille lact<sup>a</sup>us fātēs!  
 110. sed fātēs incerta feror.  
 225. fātēsque dātās nōn respicit urbēs.  
 340. Nē sī fāta meis paterentur ducere vitam Auspiciīs.  
 355. fātālibus arvīs.  
 440. Fāta obstant.  
 450. Tum vero Infēlix fātēs exterrita Dīdo Mortem orat:  
 519. Testāt<sup>ur</sup> moritūra deās et conscia fātī Sidera:  
 614. et sic fāta Jovis nescunt.  
 651. dum fāta denscū sinēbat.  
 685. Sic fāta gradus evāserāt altōs.  
 696. nam quia nec fātō, merita nec morte peribat.

## Book V.

82. fātāliaque arva.  
 656. fātīscue vocantia rēgna.



703. Oblitus fātōrum.  
 707. vel quae fātōrum posceret ordō.  
 709. quō fāta trāhunt retrahuntque, secuā mur.  
 725. Iliācus exercitē fātīs.  
 784. Nec Jovis imperiō fātisque infrācta quiescit.

## Book VI.

45. Poscere fāta Tempus.  
 67. nōn indēbita poscō Rēgna meīs fātīs .  
 72. arcānaque fāta.  
 147. Sī tē fāta vocant.  
 376. Desine fāta deum flectī sperāre precandō.  
 409. fātālis virgae.  
 449. Caeneus Rursus et in veterem fātō  
 revolūta figuram.  
 466. extremum fātō, quod tē adloquor, hoc est.  
 511. Sed mē fāta mea et scelus exitale Lacaenae Hīs mēssere  
 malīs.  
 515. fātālis equus.  
 546. melioribus utere fātīs.  
 683. Fātaque fortūnāsque virum morēsque manusque.  
 713. Animae, quibus altera fātō Corpora debentur.  
 759. et tē tua fāta docēbō.  
 869. Ostendunt terrīs hunc tantum fāta, neque ultra Esse sinent.  
 882. sī tua fāta aspera rumpas Tū Marcellus eris.

## Book VII.

50. Fīlius huic fātō divom prolēsque virilis Nulla fuit.  
 79. Namque fōre inlustrem forma fātisque conēbant  
 Ipsam, sed populō māgnū portendere bellum.  
 120. Salve fātīs mihi dēbita tellus.  
 123. Anchīsēs fātōrum arcāna reliquit.





239. fāta dēum.  
 255. Hunc illum fātīs externa ab sede profectum Portendī  
 generum.  
 272. Hunc illum poscere fāta Et reor, et, sī  
 quid verī mēns augerat, optō.  
 293. et fātīs contrāria nostrīs Fāta Phrygum!  
 314. Atque immōta monet fātīs Lavinia coniunx.  
 584. Contra fāta deum.  
 594. Frangimus heu fātīs incuit ferimurque procella.

## Book VIII.

12. et fātīs regem sē dicere poscī.  
 133. et fātīs egere volentem.  
 292. fātīs Iunōnis iniquae.  
 334. inēlūctābile fātum.  
 398. Nec Pater omnipotens Troiam nec fāta vetēbant  
 Stāre decemque aliās Priāmum superesse per annōs.  
 477. Fātīs huc tē poscentibus adfers.  
 499. retinet longaeuus haruspe: Fāta conens.  
 512. Tū cūius et annis Et generī fāta indulgent.  
 575. sī fāta reservant.  
 731. Attolens umerō famamque et fāta nepotum.

## Book IX.

94. O genetrix, quō fāta vocās aut quid petis istis?  
 135. Sat fātīs Venerīque dātum.  
 137. Sunt et mea contra Fāta mihi.  
 204. et fāta extrema secutus.  
 643. Iure omnia bella Gente sub Assaraci fātō  
 ventūra rsident.

## Book X.

35. aut cur nova condere fāta?  
 109. Seu fātīs Italum castra obsidiōne tenentur.



113. Fāta viam invenient.  
 154. tum libera fātī Classem conscendit iussīs gens Lydia dīvom  
 Externō commissa ducī.  
 380. fātīs adductus iniquis.  
 417. Fāta canens silvīs genitor celarat Ha laesum.  
 438. Mox illās sua fāta monent maiōre sub haste.  
 471-2. Etiam sua Turnum Fāta vocant.  
 501. Nescia mens hominum fātē sortīscue futūrae.  
 740. tē quōque fāta Prospectant paria.

## Book XI.

97. Nōs aliās huic ad lacrimās eadem horrida bellī Fāta vocant.  
 112. Nec venī, nisi fāta locum sedemque dedissent.  
 130. fātālis mo<sup>l</sup>ēs.  
 160. Contra ego vivendō vicī mea fāta.  
 232. Fātālem Aënean.  
 287. et versīs lugeret Graecia fātīs.  
 587. quandō quidem fātīs <sup>u</sup>rgētur acerbīs.  
 701. dum fallere fāta sinēbant.  
 759. Tum fātīs dēbitus Arruns.

## Book. XII.

111. Fāta docens.  
 149. Nunc iuvenem impāribus videō concurrere fātīs.  
 232. Fātālisque manus.  
 395. Ille ut depositī proferret fāta parentis.  
 507. qua fāta celerrima.  
 610. it scīssa veste Lātīnus Coniugis <sup>t</sup>Antonitēs fātīs  
 urbīscue ruīna.  
 676. Iam, iam fāta, soror superant.  
 726. et fāta imponit dīversa duōrum.  
 795. fātīscue ad sidera tollī..





## Fāta Deōrum.

Book	line		
II	54		
III.	375	717	
VI.	376		
VII.	50	239	584

## The Parcae.

I.	22		
III.	379	380	
V.	798		
IX.	107		
X.	419	814	
XII.	147		

## Passages which Indicate Jupiter's Power.

I.	227	296		
II.	326	617	618	649 779
III.	171	250		
IV.	25	110	205	268 693
V.	533	534	784	
VI.	580			
VII.	558			
VIII.	381	398.		
IX.	128	716	803	
X.	1-117	611-622		
XII.	565	725-727	791-842	



Passages which Show the Action of the Lesser Divinities.

	JUNO	vs.	VENUS
Book	lines		lines
I.	36-80		229-533 384-417 657-694
IV.		90-128	
V.	606		779-820
VII.	284-340		
VIII.			370-406 5-23
IX.	3-15		
X.	62-95 611-644		16-62
XII.	134-160 791-808		411-424

Passages which Show the Action of the Lesser Divinities.

Book.	lines.					
I.	76	125				
II.	233	536	602-603	622-623	660	777
III.	2	95	162	250		
IV.	572	345				
V.	195	838				
VI.	324	345	565			
VII.	475					
VIII.	40					
IX.	404	649	717			
X.	1-15	460				
XI.	785.					











UNIVERSITY OF ILLINOIS-URBANA



3 0112 082194751